

You Are Beautiful (Tota Pulchra Es)

from the Codex Speciálník, c. 1500 A.D., Praha

John Plummer (c.1410–c.1484)

Transcription/translation: Peter Kaplan <pefty@aya.yale.edu>, 2007

Altus

Tenor

Bassus

You are beau - - - ti - ful, my

You are beau - - - ti - ful, my

This system contains the first five measures of the piece. The Altus and Tenor parts are in 3/2 time with a key signature of one flat (B-flat). The Altus part begins with a half note B-flat, followed by a quarter note D, then a half note E, and continues with a series of eighth notes. The Tenor part begins with a half note B-flat, followed by a quarter note D, then a half note E, and continues with a series of eighth notes. The Bassus part consists of five measures, each containing a half note B-flat. The lyrics 'You are beau - - - ti - ful, my' are written below the Altus and Tenor staves.

love, to - tal - ly and with - out an - y flaw, no

love, to - tal - ly and with - out an - y flaw, no

This system contains measures 6 through 11. The Altus part continues with a series of eighth notes, followed by a quarter note G, then a half note A, and continues with a series of eighth notes. The Tenor part continues with a series of eighth notes, followed by a quarter note G, then a half note A, and continues with a series of eighth notes. The Bassus part consists of six measures, each containing a half note B-flat. The lyrics 'love, to - tal - ly and with - out an - y flaw, no' are written below the Altus and Tenor staves.

flaw in you;

flaw in you;

This system contains measures 12 through 17. The Altus part continues with a series of eighth notes, followed by a quarter note G, then a half note A, and continues with a series of eighth notes. The Tenor part continues with a series of eighth notes, followed by a quarter note G, then a half note A, and continues with a series of eighth notes. The Bassus part consists of five measures, each containing a half note B-flat. The lyrics 'flaw in you;' are written below the Altus and Tenor staves.

17

from your lips drips the sweetness of hon - ey - comb; both hon - ey and

from your lips drips the sweetness of hon - ey - comb;

from your lips drips the sweetness of hon - ey - comb; both

23

milk, hon - ey and milk are

hon - ey and milk are

hon - ey and milk, hon - ey and

27

un - der your tongue;

un - der your tongue;

milk are un - der your tongue;

31

your per - fumes, your

your per - fumes, your

35

per - fumes are be - yond

are be - yond

per - fumes

40

all a - ro - mas, for now the win-ter is past, the

all a - ro - mas, for now the

for now the win-ter is past,

46

win-ter is past; the rain is o - ver, o - ver and

win - - ter is past; the rain is

win-ter is past, win - - ter is past; the

52

gone, gone.

o - ver and gone, o - - ver and gone.

rain is o - ver and gone, o - - ver and gone.

57

Somewhat broader

Flowers now have ap - peared; vineyards, flour - - ishing,

Flowers now have ap - peared; vineyards, flour - ish - ing,

Flowers now have ap - peared; vineyards, flour - ish - - ing,

61

have giv-en off their fra - grance; and the voice of

have giv-en off their fra - grance;

have giv-en off their fra - - - grance; and the voice of

64

the tur - tle dove is now heard in

the tur - tle dove is now heard

is now heard in our

67

our land, in our land.

in our land, our land.

land, in our land.

70 **More spirited and free**

Rise up, rise, my love, my fair one,

Rise up, rise, my love, my fair one,

74

come forth from Leb - a - non, come, come forth,

come forth from Leb - a - non, come, come forth,

come forth from Leb - a - non, come, come forth,

80

come, come forth and be crowned.

come, come forth and be crowned.

come, come forth and be crowned.

~

[[This edition, a down-transposed edition, and editions in the original Latin]]
 [[are all freely available at The Choral Public Domain Library, cpdl.org]]